



The International Journal on Music & Dance

Gunagrahi

VOL. VI
ISSUE. 9
FEBRUARY 2004

**Guru Kittappa Pillai Memorial Youth Dance festival 2003-04
under the aegis of Ponnaiah Lalitha KalaAcademy**



85

**Aradhanotsava-2004
Music Conference President**



**Welocme
&
Congratulations to the
new Director of Dept.
of Kannada & Culture
An accomplished
Hindusthani vocalist
MUDDU MOHAN**



N. Raja Rao

ವಿಶ್ವ ಮಾನವ ವರ್ಷ 2003-04

ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ

ಜಯ ಭಾರತ ಜನನಿಯ ತನುಜಾತೆ,
ಜಯಹೇ ಕರ್ನಾಟಕ ಮಾತೆ

“ಮನುಜ ಮತ ವಿಶ್ವ ಪಥ”
ಕುವೆಂಪು ಅವರ ವಿಶ್ವ ಮಾನವ ಸಂದೇಶ

ಕುಪ್ಪಳ್ಳಿ ವೆಂಕಟಪ್ಪ ಪುಟ್ಟಪ್ಪ (ಕುವೆಂಪು) ಕನ್ನಡ ಸಾರಸ್ವತ ಲೋಕದ ಧೃವತಾರೆ. ರಾಷ್ಟ್ರಕವಿ, ಕನ್ನಡ ಸಾಹಿತ್ಯ ಲೋಕದಲ್ಲಿ ತಮ್ಮ ವಿಶಿಷ್ಟ ಭಾಷು ಮೂಡಿಸಿ, ಆಧುನಿಕ ಕನ್ನಡ ಪರಂಪರೆಗೆ ನಾಂದಿ ಹಾಡಿದ ಮಾರ್ಗ ಪ್ರವರ್ತಕ. ಮಾನವತಾ ಪರಂಪರೆಯ ಉತ್ತುಂಗ ಕವಿ.

ಬುದ್ಧ, ಬಸವ, ಅಂಬೇಡ್ಕರ್ ಅವರ ಸಮಾಜ ಸುಧಾರಣಾ ಸಂದೇಶವನ್ನು ಸಾಹಿತ್ಯದ ಚೌಕಟ್ಟಿನಲ್ಲಿ ಅನಾವರಣಗೊಳಿಸಿದ ವಿಚಾರವಾದಿ, ಸಮತಾವಾದಿ. ತಮ್ಮ ಆತ್ಮಸಾಕ್ಷಿಗೆ ವಿರುದ್ಧವಾದ ಯಾವುದೇ ಸಂದರ್ಭದಲ್ಲೂ ರಾಜಿಯಾಗದೆ ವೈರುಧ್ಯಗಳನ್ನು ಮೆಟ್ಟಿನಂತ ನಿಷ್ಕರವಾದಿ. ಸಮಾಜ ಸುಧಾರಣೆಗೆ ಅವಿರತ ಸಾಹಿತ್ಯ ಕೃಷಿಗೈದ ಮಾರ್ಗದರ್ಶಕ.

ರಾಷ್ಟ್ರ ಸಾಹಿತ್ಯಲೋಕದ ಅತ್ಯುನ್ನತವಾದ “ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ” ಪಡೆದ ಕನ್ನಡದ ಪ್ರಥಮ ಕವಿವರ್ಯ. ಕನ್ನಡನಾಡಿನ ಮಹೋನ್ನತವಾದ “ಪಂಪ ಪ್ರಶಸ್ತಿ”, “ಕರ್ನಾಟಕ ರತ್ನ” ಪುರಸ್ಕಾರ ಪಡೆದ ಕವಿ ವರೇಣ್ಯ.

ಕನ್ನಡ ನಾಡು, ನುಡಿ ಮತ್ತು ಜನರ ಪುರೋಭಿವೃದ್ಧಿಗೆ ಸಾಹಿತ್ಯದ ಮೂಲಕ ಕುವೆಂಪುರವರು ಪಡೆದೊಡಿಸಿದ ವಿಚಾರ ಕ್ರಾಂತಿ ಅತ್ಯಪೂರ್ವವಾದುದು.

“ಜಾತಿ, ಮತ, ಧರ್ಮದ ಸಂಕೋಲೆಯನ್ನು ಕಿತ್ತೊಗೆದು, ಗುಡಿ, ಗೋಪುರ, ಚರ್ಚು, ಮಸೀದಿಗಳನ್ನು ಬಿಟ್ಟು ಹೊರ ಬನ್ನಿ!”---ಇದು ಕುವೆಂಪು ಅವರು ವಿಚಾರ ಕ್ರಾಂತಿಗೆ ನೀಡಿದ ಆಹ್ವಾನ. ಮನುಜ ಮತ ವಿಶ್ವ ಪಥ ಅವರ ವಿಶ್ವ ಮಾನವ ಸಂದೇಶ.

ಮಾನವೀಯ ಮೌಲ್ಯಗಳ ಮೇರು ಶಿಖರ. ವಿಶ್ವ ಮಾನವತೆಯ ಪರಮ ಪ್ರತಿನಿಧಿ. ದಾರ್ಶನಿಕ ಕವಿ ಕುವೆಂಪು ಅವರ ಬದುಕಿನ ಆರಯಗಳನ್ನು ಮನನ ಮಾಡುತ್ತಾ ನಮ್ಮ ಬದುಕಿನಲ್ಲಿ ವಿಶ್ವ ಮಾನವ ಸಂದೇಶ ಆಳವಡಿಸಿಕೊಳ್ಳುವುದೇ ನಾಡಿನ ಹೆಮ್ಮೆಯ ಪ್ರತೀಕ. ರಾಷ್ಟ್ರ ಕವಿ ಕುವೆಂಪು ಅವರಿಗೆ ಸಲ್ಲಿಸುವ ಪರಮೋಚ್ಚ ಗೌರವ.

ಕರ್ನಾಟಕ ಮಾತೆ

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ಕರ್ನಾಟಕ ಸರ್ಕಾರ

55 ನೇ ಗಣ ರಾಜ್ಯೋತ್ಸವ

ಅಂದು ಭವ್ಯ ಭಾರತದ ಭವಿಷ್ಯದ ಯೋಜನೆ

ಇಂದು ಆಧುನಿಕ ಜಗತ್ತಿನ ಅಭಿವೃದ್ಧಿಶೀಲತೆಗೆ ಮಾದರಿ ಕರ್ನಾಟಕ

ಇಂದು ನಮ್ಮ ಭಾರತ ದೇಶದ 55ನೇ ಗಣ ರಾಜ್ಯೋತ್ಸವ ಸಂಭ್ರಮ. ವೈವಿಧ್ಯತೆಗಳ ನೆಲೆವೀಡಾದ ಭಾರತ, ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಅವರ ಆಶಯದಂತೆ ಸರ್ವಜನಾಂಗದ ಶಾಂತಿಯ ತೋಟ ವಾಗಲು ಸರ್ವಸಮ್ಮತ ರಾಜ್ಯಾಂಗವನ್ನು ರೂಪಿಸಿ, ಪ್ರಜಾಪ್ರಭುತ್ವ ಹಾಗೂ ಪ್ರಗತಿಗೆ ಮಾರ್ಗದರ್ಶನ ಮಾಡಿದ ಮಹನೀಯರನ್ನು ಸ್ಮರಿಸುವ ಸಂದರ್ಭ. ಅದರ ಫಲವಾಗಿ ಇಂದು ಇಡೀ ದೇಶದಲ್ಲೇ ಕರ್ನಾಟಕ ವಿವಿಧ ರಂಗಗಳಲ್ಲಿ ಸಾಧಿಸಿದ ತನ್ನ ಮಹತ್ತರ ಸಾಧನೆಗಳಿಂದಾಗಿ ಮುಂಚೂಣಿಯಲ್ಲಿದೆ.

ಕಳೆದ 4 ವರ್ಷಗಳಲ್ಲಿ ಸರ್ಕಾರದ ಯೋಜನಾ ಬದ್ಧ ಕಾರ್ಯ ಚಟುವಟಿಕೆ ಮತ್ತು ಪಾರದರ್ಶಕ ಆಡಳಿತ ವಿಧಾನಗಳಿಂದಾಗಿ ಎಲ್ಲರ ನೋಟ ಈಗ ಕರ್ನಾಟಕದತ್ತ ನೆಟ್ಟಿದೆ. ಈ ಅಪೂರ್ವ ಸಾಧನೆ ಇಡೀ ದೇಶವೇ ಹೆಮ್ಮೆಪಡುವಂತಾಗಿದೆ.

** 50 ಲಕ್ಷಕ್ಕೂ ಹೆಚ್ಚು ಶಾಲಾ ಮಕ್ಕಳಿಗೆ ಮಧ್ಯಾಹ್ನ ವಿಸಿಯೂಟದ ಮಾದರಿ ಕಾರ್ಯಕ್ರಮ ಅಕ್ಷರ ದಾಸೋಹ.

** 12 ಲಕ್ಷಕ್ಕೂ ಹೆಚ್ಚು ಮಹಿಳೆಯರಿಗೆ ಆರ್ಥಿಕ ಸ್ವಾವಲಂಬನೆ, ಸ್ವಾತಂತ್ರ್ಯಕ್ಕಾಗಿ ಕಾರಣವಾದ ಸ್ತ್ರೀ ಶಕ್ತಿ.

** ರೈತರ ಹಿತ ರಕ್ಷಣೆಯ ಬೆಳೆ ವಿಮೆ, 3322 ಕೆರೆಗಳ ಜೀರ್ಣೋದ್ಧಾರ, ವಸತಿ ರಹಿತರಿಗಾಗಿ 8 ಲಕ್ಷ ಮನೆಗಳ ನಿರ್ಮಾಣ.

** ಮಾಸಿಕ ಕೇವಲ 5 ರೂ. ವಂತಿಗೆಯಲ್ಲಿ ಆತ್ಯಾಧುನಿಕ ವೈದ್ಯಕೀಯ ಸೌಲಭ್ಯದ ಯಶಸ್ವಿನಿ ಹಾಗೂ ಕಡಿಮೆ ವೆಚ್ಚದಲ್ಲಿ ದೂರಸಂವೇದಿ ಸಂಪರ್ಕ ಜಾಲದ ಚಿಕಿತ್ಸಾ ಸೌಲಭ್ಯ.

** ಕೊಳಚೆ ಪ್ರದೇಶಗಳ ನಿವಾಸಿಗಳ ಜೀವನ ಮಟ್ಟದ ಉನ್ನತಿಯ ನಿರ್ಮಲ ಜ್ಯೋತಿ ಇವು ಕರ್ನಾಟಕದಲ್ಲಿ ಜನರ ಜೀವನ ಮಟ್ಟ ಮೇಲ್ಮಟ್ಟಕ್ಕೇರಲು ಕಾರಣವಾದ ಕೆಲವು ಅಪೂರ್ವ ಯೋಜನೆಗಳು.

** ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ, ಜೈವಿಕ ತಂತ್ರಜ್ಞಾನ, ಕೃಷಿ, ಆಹಾರ ಘಟಕ ಹಾಗೂ ಇತರ ಉದ್ದಿಮೆಗಳ ಸಾಧನೆ ಮತ್ತು ಸೌಲಭ್ಯಗಳಿಂದಾಗಿ ವಿಶ್ವವೇ ಇಂದು ಕರ್ನಾಟಕದತ್ತ ನೋಡುತ್ತಿದೆ.

ಕರ್ನಾಟಕ ವಾರ್ತೆ



Importance of lighting in dance

Lighting plays an important role in the success of any dance recital. Unfortunately this aspect is not well taken care of by the dancers. Rather than saying it needs more attention, (which it surely does because good lighting facility is the one thing that venues in India generally find too expensive to provide for), it would be apt to say that lighting is one exciting, though expensive design element that is and can be used differently in staging dance. When presenting (especially solo) Bharatanatya whether in India or abroad light is used conventionally only to clearly illuminate the face and body and perhaps, very basically, to add colour to the stage and the dancer or to create silhouettes and the required "atmosphere". It is also quite exciting to see the beams of light coming on to the stage, creating patterns on the floor or crisscrossing in the air. Just like, sometimes, when the Sun breaks through the clouds, we see the beams.

On stage, it is similarly exciting for the audience to see not just that the dancers are illuminated but what it is that is illuminating them. There are other instances when the choreography moves dancers around, consciously playing with shifting beams and floor patterns. Light becomes another performer. A critic wrote of a dancer "a solo became a duet with lighting". Granted, for light beams to be seen the face cannot be lit brightly and that is a shift in the aesthetic which is unusual for Bharatanatya. One wants to or believe to, see the face fully, even in nritta sections.

The abhinaya is conventionally, mukhaja-driven. But, interestingly, when the face can not be seen, a lot more concentration will be on the body and the body starts to speak. Not that the body did not speak before but you probably never paid attention. Perhaps because you could see the face clearly, you only watched the face. Watching the face is perhaps also cultural for us.

By seeing more of the face one can understand more. Sometimes, in theatre as in life, the opposite is true. The moment someone wears a mask, you find yourself watching every movement, gesture, posture intently, waiting for a cue, looking for a code. It also means being more aware of the body in choreography. True it is that working with Western lighting designers one gets less than required lighting intensity on the face even for conventional staging. Dancers grumble about inadequate lighting...outlining our eyes hugely, for reach!

If a performer can captivate your attention or if you care to pay attention, you can enjoy it in the minutest detail. And yet, in dance where lighting design is a prominent spatial feature, it is all better seen from a little distance away!

-----Karnataka Kala Sri Dr. M. Surya Prasad.

**Sri Thyagaraja Gana Sabha Trust &
Sri Mookambika Talavadya Sangeetha
Kalashale**

Venue: Sri Vani Education Center, 1246, IV
main, II stage,
Rajajinagar, Bangalore-10.
Sunday, 22-02-04 at 5 p.m.
Hindusthani Vocal by Sripad Gaddi & party.

**Nadajyothi Sri Tyagarajaswamy Bhajana
Sabha**

Venue: Sri Kanyakaparameshwari Temple
premises,
8th cross, Malleswaram, Bangalore-3.
Friday, 27-2-04 at 6.30 p.m.
Veena recital by Revathi Sadashivam,
Vijayashyam Acharya (mridanga),
N.S.Krishnamurthy (ghata).

Raga Sudhalaya

Venue: BEL Sri Ganapathy Temple, BEL
Colony, Jalahalli, Bangalore
Saturday, 28-2-04
Sri Purandaradasa & Sri Tyagaraja
Aradhanotsava
8 a.m.: concert by the invited artistes
12 noon: Ghoshti Gayana

Aradhana

&

C.V.Nagaraj Memorial Trust

VII anniversary and Music conference

From 27th February to 29th February 2004
Adarsha Auditorium, 151, 15th cross,
Malleshwaram, Bangalore-55.

President of the Conference: N.Rajaroo

27-2-04 Friday 6 p.m.:

Inauguration by: Dr. R.V.Raghavendra

Chief Guest: Dr. M.Surya Prasad

6.30 to 8.30 p.m:

Musical opera: "Gokula Nirgamana" (of
Dr.Pu.Ti.Na). Direction: T.S.Sathyavathi

28-2-04 Saturday 4 to 6 p.m.

Chief Guest: B.K.Chandramowli

Lecture demonstration: "Pallavi" by Padma
Gurudatt

6.30 to 8.30 p.m.M.S.Pranesh(flute) &party.

29-2-04 Sunday 10 to 11.45 a.m.Goshti gayana

12 noon: felicitation and release of souvenir

felicitation to: N.Raja Rao by R.K.Padmanabha

Chief Guest: Lalitha Srinivasan.

Felicitation speech by M.A.Jayarama Rao.

The TEN COMMANDMENTS essential for a music lover attending a classical Music concert

1. Never go to the music concert late.
2. Even for some genuine reason, if you have to be late, please do not disturb the tranquility of the concert.
3. Never talk to you neighbour or sing with the artiste in such a way that it will disturb the audience.
4. Never try to exhibit your knowledge of rhythmic beat(tala) in a gesticulating way like an acrobat and a joker.
5. Never try to give a running commentary of the concert and your criticism, disturbing the audience.
6. Never fart during concert and spread your olfactory secretion to audience's disgust.
7. Never leave the concert in a conspicuous manner before it is concluded.
8. Never sleep or snore during the concert.
9. Never eat during a concert.
10. Never disturb the concert by your audacious bad behaviour.

-----A Music Lover.



REVIEWS

Dr.A.H.Rama Rao & Sudha Rao page 7.

“Beru-Meru” festival

Vamshi Academy of Music Trust celebrated its anniversary in an useful manner. In the three day festival entitled “Janaka-janya” and “Beru-Meru” there were lectures and demonstrations on various subjects by the leading personalities. Dr.R.V.Raghavendra, M.S.Sheela, R.Raghuram, R.K.Padmanabha, A.V. Prasanna, H.N.Suresh, M. Chidanandamurthy, R.S. Nandakumar, Kusuma Rao, Dr.Varadarangan and others shared their expertise and experiences with the audience. Dr.R.Sathyānarayana, the noted musicologist coordinated the festival with success.

The performing artistes in the evening displayed the beauty and artistry in the eka-swara prabedha pattern in their recitals by having ragas with the change of only one swara. They could easily highlight the contrasting effect and charm thus obtained.

Veteran violinist M.Chandrasekharan brilliantly accompanied by his daughter .Bharathi on the second violin enthralled the audience. His bow just obeyed the dictates of his musical temperament. There was complete consensus between the two. Chandrasekharan was witty and cheerful. His musical nest, therefore, was full of warming feathers of experience and excellence. His genius for rhythm was the most impressive of his musical assets. Thus, ‘Siddhi Vinayakam’ and Sri Jayachamaraja Wodeyar’s Gambheera Nata krithi ‘Sri Jaalandhara’ with chittai swaras and kalpanaswaras set the right mood. The extended version of Amrithavarshini (Muthaiah Bhagavata’s ‘Anandamrithakarshini’) and Harikambhoji (Thyagaraja’s ‘Rama nannu brovara’, neraval at ‘Meppualakai’ with shared swaras) by Bharathi was admirable. ‘Anathudagai’ (Jingla) was crisp. The high point of the recital was reached in the detailed treatment of Vachaspathi for a raga, tana and pallavi. He sang

the pallavi line ‘Saraswathi Vidhimathi Vachaspathi Devi’ in two kalai adi tala and both of the father and daughter went on to paint the form of the raga on a larger canvass. V.S.Rajagopal (mridanga) and Dayananda Mohithe (ghata) struck a fine mean.

Amith & Ananth applauded

The hosts of the festival and the almost seasoned father and son-flautist duo B.K. Anantharam and young Amith A.Nadig sent the sizeable audience into raptures with their fine flute play marked by harmony and perfect understanding of the medium. Their recital stood out as a unique example of music, happily fulfilling the demands of classical structure, cohesive design and architecture eliminating all that was redundant, out of context, needlessly repetitive and merely dazzling. The presentations were adorned with the luxuries of radiant suswara, tone and phrasing. Amith’s training and presentation of music, in particular, seemed to be in accordance with the highest canons of the traditional aesthetics of a raga and its ethos and spiritual essence. The impres-

sion of the richness of the players' mind, of their sur-soaked heart and contained craving for expression of their artistic sensibility coinciding with the psyche and spirit of the raga preceded that of the felicity of the their hand and fingers. Their executorial prowess and a high order of technical excellence pervaded the compositions like 'Ninnu vina', 'Paridaana' (Bilahari, with alapana and kalpanaswaras), 'Bhuvaneshwariya' (by Muthaiah Bhagavatar, Mohana Kalyani, the changed madhyama in Bilahari resulting in this raga.) and 'Janani ninu vina' (Reetigowla) left a long lasting impact on the mind.

Radiant Rohini

Rohini Attavar's Bharatanatya recital at Bharatiya Vidya Bhavan brought some interesting glimpses into the glory of Kancheevaram Ellappa Pillai's tradition. Trained by Udupi Lakshminarayana, Rohini displayed praiseworthy dance lines and artistry in abhinaya. Her control over laya was also notable. This was evident in the opening Saraswathi Vandana wherein I could enjoy some of the charis. Her varna was

marked by attractive jathis punctuated by taut nadais and teermanas. She went through the paces of nritha with lot of confidence. Though one wished she had perfected the ardhmandalis, the technical details were aptly underscored by her. The Krishna leelas were neatly enacted by her. It was a wholesome recital indeed!

Swaralaya School of Performing Arts presented Nrithyanjali at Bharatiya Vidya Bhavan as a tribute to Dr. Ananda Alwar whose birth centenary is being celebrated. The programme began with the lighting of 101 lights followed by Ganesha stuti and jatiswara in Neelambari raga. The nritha in three speeds and in attractive geometrical patterns was appreciated by the audience. The students of the School gave an admirable account of their understanding of the art and technique of Bharatanatya in the rendition of the varna which was in praise of Lord Venkatesha. They did proud to their mentor Rohini Ananth in covering the nritha, nrithya and abhinaya aspects of the varna. Koravanji nrithya (gypsy dance) seemed to be targeted

to the younger participants.

A little overdose of nrithya and nritha notwithstanding, the **Kasturi Brothers—KRS Prasanna Kasturi and KRV Pulikeshi**, dazzled in a dance drama wove around the mythological tale of Ekalavya of Mahabharatha and rendered at ADA Rangamandira during the Samskrithi's dance festival. But the unfolding of the story was based on Kuvempu's drama 'Beral ge koral', as a tribute to the ace poet-playwright whose birth centenary is being celebrated throughout the State. The adaptation of the play to dance was to a larger extent rewarding. It was a comeback recital for both of them. Prasanna, an NRI, now settled in Missouri, USA, demonstrated that he is still perfectly in the Indian groove and good in Bharatanatya. Though Pulikeshi is often seen in group productions and as a nattuvanar on the stage, one had the delightful occasion of witnessing them performing in full swing in a full-pledged solo presentation. They began their presentation traditionally with a Pushpanjali and a salutation to Lord Shiva on the basis of

Sri Panchakshara stotra by Adi Shankaracharya. Then they dealt with the story of Ekalavya in a vibrant tempo.

A young boy Ekalavya, the son of a mighty tribal chief had always wanted to be an archer, so he headed towards one of the great cities of those times - Hasthinapura to meet Drona an expert in archery and martial arts and the Guru of Kauravas and Pandavas. Ekalavya implored him to accept him as his disciple. Drona though was quite impressed by the youth's earnest interest and keen desire to master the art was greatly displeased when he learnt that he was a 'Shudra' (belonging to the lowest social community). He was thrown out of the palace, but he was determined to become an archer some day.

Steadfast in his ambition to become an ace archer Ekalavya returned to the forest and made an image of Drona and decorated it with flowers and prayed to the image every single day. Day and night he would practice incessantly sending arrows one after the other to sever the tree trunk. The Kaurava and Pandava princes were jealous

of Ekalavya's archery skills. Drona was both upset and angry that Ekalavya had defeated even Arjuna his best disciple in the fight. So he demanded Ekalavya to give him 'Guru Dakshina' (A disciple's offering to a teacher after mastering a subject). Unhesitatingly, Ekalavya drew out his sword and severed his thumb in a trice. Drona returned to the kingdom of Hasthinapura content that he had disabled an opponent of Arjuna leaving behind Ekalavya the most faithful disciple of all times without so much as a word of thanks.

Prasanna, who took the major share, was at home in every aspect of Bharatanatya. His mukhijas too were apt. Pulikeshi excelled in the abhinaya portion. Pulikeshi also did nattuvanga when his brother performed. Carnatic ragas like Kalyani, Mohana, Athana, Hamsadhwani etc, were appropriately used. A few catchy and interesting dialogues picked up from Kuvempu's play were delivered on the stage lending another dimension to the rendition.

The Bharatanatya vocabulary was the mainstay of the dance drama. In the eka-aharya disposition, the refined

neck movements, charis, bhramaris and varied adavus including mai-adavus filled the vocabulary. Both the young dancers gracefully executed the leg and hand stretches. There was an admirable harmony and co-ordination in their movements. The nrithya was used for the exit and entries.

Pustakam Rama (vocal), Karthik Datar (nattuvanga), Harsha Samaga (mridanga), H.S.Venugopal (flute) and Chitra Lingam (veena) imparted a rich, resonant and lively musical support. K.Padmaje (costumes), Nagaraj (lighting) and Kanakaraj (make up) contributed well to the success of the presentation.

Kala Nadam festival

The annual two-day Kala Nadam dance festival held at Ravindra Kalakshetra yielded mixed reactions. It opened with a Kathak duet by the hosts of the festival Nandini K. Mehtha and Murali Mohan. This is a well-trained and tried pair. But the high decibel level seemed to snatch away the wholesome aesthetic enjoyment. The lighting both at the rear and in front of the stage could have been more mean-

ingful. The duo began with a Ganesh vandana set to Puriya Dhanashri raga. They danced in perfect harmony. There was an admirable synchronization in their angikas and facials. In the next technique-oriented tripad, they went through the thaats, aamads, todas, tihais and chakkars (teental of 16 beats) with their usual elan. Though the patterns seemed to be uncomplicated and yet well planned, the delivery did not pose any problem for them. Due to the infelicitous acoustics the audibility of the padhanth and the sound of the tatkaars (footwork) suffered to a greater extent. The famous Haridasa pada 'Krishna nee begane baaro' covered the abhinaya slot of the Kathak duet. Nandini and Murali did full justice to the number. They enacted the varied traits and sports of Lord Krishna in quick succession on the basis of the lyrical support drawn from the above pada.

Less said the better about the following jugalbandhi between Kathak and Spanish Tap dance. The way the dancers danced with their footwear on the stage, that too in front of the idol of

Nataraja kept there was inexcusable.

Nupura's silver jubilee

Everything was nostalgic during the three-day valedictory of silver jubilee celebrations of Nupura led by a versatile performer-Guru Lalitha Srinivasan. The curtain of the yearlong celebrations and programmes came down on a happy and exuberant note. On the day one, at Ravindra Kalakshetra, the alumni of Nupura performed. My sweet memories of late eighties got stirred up. These dancers who have not only gained extra weight, they seemed to have grown intellectually and it was a happy thing to note that they were in good nick. These dancers like Manu Srinivasan, Chaya Jois, Uma Sudheendra, Usha Dinakar, Suma Krishnamurthy, Vatsala Kamath, Deepthi Uday and others brought back the memories of the grand old past and seemed to cherish them as was evident from their dancing. Though aesthetics suffered a wee bit, the artistry compensated for the miss.

Very usefully accompanied by Guru Lalitha Srinivasan (nattuvanga), H.K.

Narayana (vocal), Madhusudan (violin), Ashwath narayana (flute), Shankaraman (veena) and S.V. Bala krishna (mridanga), the dancers in a group of three and four unfolded the Jatiswara in Vasantha raga. In the following Jayadeva Ashtapadi (Lalitha lavanga) the effect of Vasantha (Spring) on the youth was sketched. Deepti, Manu and Suma enriched it with their mature abhinaya. The swaras tagged on to it served as the launching pad for nritta.

The beauty of Lord Krishna and His glorious acts were depicted on the basis of a verse 'Govinda Gopikananda' drawn from Narayana Teertha's 'Krishna Leela Tarangam' by Haripriya, Deepti, Suma and Uma. The dancers moved briskly and covered the entire stage and erected before us the lively pictures of Krishna's leelas.

It is to the credit of Guru Lalitha Srinivasan that she has been recognised as a teacher of Bharatanatya to the foreign students under the ICCR scheme. Some of such students from Sri Lanka and other countries presented

Natanam Adinar, an eulogy of Lord Nataraja with mixed results.

All the dancers combined to present a fitting finale in the form of a tillana in Hamsanandi raga. More than anything else, the discipline and decorum amongst the dancers was admirable.

Under the heading of “Kavya Nrithya”, the above dancers joined by the present batch of students, including Chandrika Narayana, Ajay Vishwanath, Bharathi, Niveditha and others, Kannada poems drawn from the works of the 20th century poets like Pu.Ti.Na, Dr. V.K. Gokak, K.S.Narasimha swamy, Dr. Siddaiah Puranik, Dr. Lakshminarayana Bhatta, K.C.Shivappa among others were rendered.

The programme began with a Ganesha stuti by Pu.Ti.Na. The word ‘paraku’ used in this poem was depicted in a notable manner. K.C.Shivappa’s poem “Radhe olavina” explicates a Krishna brooding over Radha. He is longing for a meeting with her. Set to ragamalika, the theme of the poem was enacted by Ajay (as Krishna),

Chandrika and others. They could establish an intimate rapport with the rasikas. Likewise the dancers caught the attention of the audience by presenting Dr.Lakshminarayana Bhatta’s poem with the description of Vasantha rithu.

The second day was marked by Bharatanatya by Sudha Vijayaraghavan and Roshni Vijayaraghavan. Aparna Sindhur presented a dance feature “Hunt” using the vocabulary of Bharatanatya and folk dance.

In the Ang Bhav underscored the element of a n g i k a a b h i n a y a . Conceptualised and choreographed by Guru Lalitha Srinivasan assisted by Bharathi Vittal and Chitra Arvind, the presentation sought to identify a new horizon in the field of Bharatanatya. Without the aid of words (lyrics) various emotions and expressions can be expanded. The angas of the shareera (parts of the body) are quite sufficient and capable of such an expression. This was shown on stage at Guru Nanak Bhavan.

Chandrika Narayana, Niveditha Guptha, Bharathi,

Chitra, Helen, Ajay, Vinodith made it a lively presentation. With Srinivasan at lighting, it was endearing. The adavus, charis, bhramaris of Bharatanatya, tatkar of Kathak, leaps and jumps from martial arts constituted the thesis of Ang Bhav.

On the final day at Bangalore Gayana Samaja, a dance drama “Prem Bhakti Mukthi” revolving around the tale of the great saint-poetess Meerabai won the hearts of the lovers of dance. For me, who had been a witness to its premier show some two decades ago, it was more enthralling. Guru Lalitha Srinivasan, herself had donned the role of adult Meera. But now, with changed caste, it evoked the same experience. Meerabai’s own padas like ‘Hari Guna gavath nachungi’, ‘Meera pada baandh nachi’, ‘vish ka pyala’, ‘Giridhar Madhava’, ‘pyare darashan’ et al, were used in the flowering of her tale. Colourful costumes, vivacious music, apt lighting, dancers’ dedicated performances contributed to the success of the dance drama. Swaras and jathis were used for the interspersing nritha. Shuddha Saveri, Kaanada,



Amrithavarhini, Mohana among other ragas regaled the audience. The dance-drama provided a joyous finish to the valedictory programmes.

In connection with the celebrations of Gottuvadya Narayana Iyengar's birth centenary, Hamsadhwani, a sangeetha Sabha dedicated to the classical music and dance presented a short and compact Chithra Veena recital by a seasoned exponent of the instrument N.Ravi Kiran at the Nayana auditorium under the joint auspices with the Dept.of Kannada and Culture. Ravi Kiran was endearingly accompanied by P.Ganesh on the second Chithra Veena. Veteran mridangist Vellore Ramabhadran enriched the renditions and the concert with his soft, clear-cut, rhythmically varied and taut strokes.

It is good that Hamsadhwani of Chennai has extended its activities by holding concerts under its banner outside its native place. Ravi Kiran held the audience spellbound by his excellent presen-

tation of each number. Brevity seemed to be the keyword. It was like a radio concert set to a stipulated time frame. But still, lovers of music did not miss the finer points of the Carnatic music.

The opening Hamsadhwani masterpiece "Vatapi Ganapatim" provided ample scope for the instrumentalists to settle down. The

In the 37th All India competitions in Music and Dance 2004, conducted by Navya Nataka Samithi, Hyderabad, Deepa Srinath, a prize-disciple of Guru Radha Sridhar was awarded the First Prize in the senior section of Bharatanatya. She received the prize from Dr.M.Balamuralikrishna. on Feb.8th, at Ravindra Bharathi, Hyderabad. **GUNAGRAHI** congratulates both the Guru and her Shishyaa.

swaras studded on to it were scholarly and succinct. There was a rich variety of phrases in a pensive Harikambhoji for Mysore Sadashivarao's "Saketha naatha". The chittaiswaras enchanted the listeners. Purandaradasa's 'Narayana ninna' (Shuddha Dhanyasi) was impressive, arresting, richly embellished and it was presented with ability. Purity of ragas, tuneful renditions, artistic and aesthetic phrasings and discrete duration marked the concert.

The main virtue of the concert was a powerful clas-

sicism and gimmicks-free creation of music. This got itself manifested in the detailed delineation of Poorvi Kalyani for "Parama paavana Rama". Both Ravi and Ganesh contributed to a wholesome and refined picture of the raga. Their rhythmic brilliance was evident in the swaraprastara. The tani avartana by Ramabhadran added spice to

the concert. ○

Dr. Anasuya wins laurels

Anasuya Kulkarni gave an Angklung concert at Pune to an audience of both Hindusthani and Karnatak music connoisseurs. She had selected common melodies and played them to the able accompaniment of S.Aditya (violin), Ramesh (mridanga) and Bharat Kamath (tabla). The audience was spellbound at the agility, clarity and speed with which Anasuya played on this Indonesian instrument. She also gave a lecture-demonstration on the "Origini and Development of Wind Instruments" and gave

a rewarding demonstration of some of the exotic instruments at the Centre of Performing Arts of the University of Pune to the students of Music Department. She demonstrated how the Angklung is adapted to the Indian music.

Anasuya gave a lecture-demonstration on "Evolution of Percussion Instruments in the Wold of Music" at the Indian Fine Arts Society, Chennai during its 71st South Indian Music Conference and Festival 2003-04. Her programme was adjudged the best lecture-demonstration in the music category and she was honoured by the Society on this occasion.--**FAC.**

A traditional concert

Nadasurabhi Cultural Association presented a vocal concert by Laksmi Rangarajan of Chennai at the Indian Heritage Academy hall, Kora mangala. Having been initiated into Karnatak Music at a very young age, under the tutelage of T.M. Thiagarajan, she followed the same concert pattern and style, set by Semmangudi. Her inherent talent, rigorous practice under a single Guru, total dedication and total adherence to the tradition were evident in her performance. Her presentation of ragas, compositions and kalpanaswaras were purely

classical. The opening varna in 'Kedaragoula', which has not been heard in concerts for quite some time now, was refreshing. 'Sri Mahagana pathim' of 'Jayachamaraja Wodeyar in Athana was breezy. Her rendition of kritis like 'Tulasidala mula' in Mayamalavagoula, 'Bhogindrashayinam' in Kuntalavarali, 'Srinivasa Thiruvenkata' in Hamsanandi took back the memories of rasikas to Semmangudi's concerts of yesteryears. Her selection of compositions was from all major composers like the Trinity, Swathi Thirunal, Annamacharya, Purandaradasa, Papanasam Sivan and so on. The main raga was Shankara bharana for Thyagaraja's 'Edutaniache'. The detailed exposition of the raga was traditional and innovative. Her intuitive swara kalpana was admirable. A few bhajans and Tamil songs like 'Pasurams' from Periazwar's Thirumozhi and Subramanya Bharathi's 'Jagajjanai' were noteworthy. She closed with the famous tillana in Poorvikalyani. Her daughter Subhiksha gave her vocal support. Sunitha played the violin. P. Padmanabhan on the mridanga was vibrant. R.Ramesh on ghata was good enough to make the tani avartana lively.----**Harini Raghavan.**

Natarajotsava---2004

The 19th National level "Natarajotsava-2004", a dance festival featuring young male and couple classical dancers will be held from 6th March to 9th March 2004 at Jaganmohana Palace auditorium, K.V.Road, Mysore between 6 and 9 p.m. daily.

The festival is being hosted by the Vasundhara Performing Arts Centre led by the reputed dancer, choreographer, Yoga expert and Guru Dr. Vasundhara Doraswamy.

The Centre will provide boarding and lodging and a respectable honorarium fixed by its Trustees.

The interested participants are requested to apply to the following address along with their three action photos and bio data. The admission to the festival is by invitation and free.

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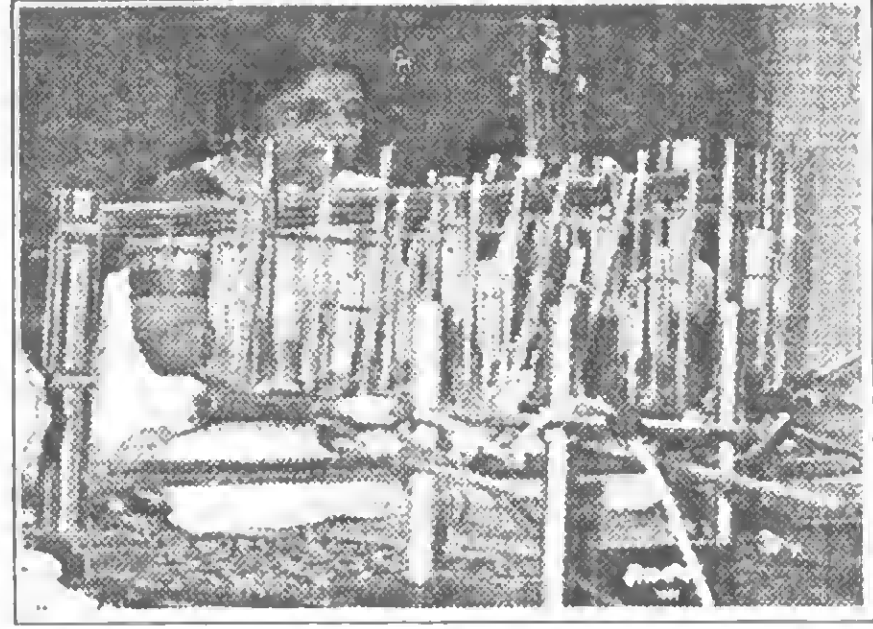


S.K. Lakshminarayana (Babu) Page

.L.E.I.S.U.R.E.

PHOTO QUIZ

Name this instrument and the artiste?



SOLUTION TO PHOTO QUIZ

Angklung, an Indonesian instrument adapted to Karnataka music by Dr. Anasuya Kulkarni

1. How are the Bhaashaanga ragas classified?
2. Name them with examples?
3. Name the ten Thaats of Hindusthani music?
4. What is Bhaava pradhana Gaana?
5. Rana Bheri is _____.
6. Jaya Bheri is _____.
7. What is Bhaava pushti?
8. What is the specialty of Bhaashaanga ragas like Kambhoji, Bilahari etc?
9. What is Bhaasha raga malika?
10. What is its specialty?

SOLUTION TO QUIZ...16

1. They are classified according to the number of foreign notes used.
2. 1) Ekaanya swara bhaashaanga raga (using one foreign note). Ex. Bhairavi.
- 2) Dvi-anya swara bhaashaanga ragas (using two foreign notes). Ex. Alhana.
- 3) Tri-anya swara bhaashaanga ragas (using three foreign notes). Ex. Hindusthani Kapi.
3. Bhairavi, Bhairavi, Asaveri, Kafi, Khamach, Bilaval, Todi, Poorvi, Marva and Yaman.
4. It refers to music with a high degree of emotional content. 5. The drum used in war. 6. It is the victory drum. 7. Repleteness of bhaava.
8. The foreign notes are not incorporated in their scale but occur in specified saucharas. 9. It is a ragamalika composition. 10. The sahitya of each section is in a different language.

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.



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